

## PRELIMINARY SUMMARY OF INFORMATION



# Heyworth Building

29 E. Madison Street

Submitted to the Commission on Chicago Landmarks in June 2000



**CITY OF CHICAGO**

Richard M. Daley, Mayor

**Department of Planning and Development**

Christopher R. Hill, Commissioner

**RIGHT:**

**Left:** Map showing location of the Heyworth Building in the Loop.

Cover: Heyworth Building rendering, 1904 (left); Terra-cotta detail (right)



The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects or districts should be designated as Chicago Landmarks.

The Commission makes its recommendations to the City Council following a detailed designation process. It begins with a staff report on the historical and architectural background and significance of the proposed landmark. The next step is a vote by the Landmarks Commission as to whether the proposed landmark is worthy of consideration. Not only does this preliminary vote initiate the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until the final landmark recommendation is acted on by the City Council.

Please note that this landmark designation report is subject to possible revision during the designation process. Only language contained within the designation ordinance recommended to the City Council should be regarded as final.

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# Heyworth Building

29 E. Madison Street

Built: 1904  
Architect: D. H. Burnham & Co.  
(Frederick P. Dinkelberg, design associate)

For almost a century the austere form of the Heyworth Building has overlooked Wabash Avenue like a promontory, its commanding presence stemming in large part from its distinctive architectural design. The Heyworth Building is a striking variation on the skyscraper form that was developing at the turn of the century. Its facade blends the structurally expressive design character of the "Chicago School" of commercial architecture with the solidity of traditional masonry design.

The Heyworth is an unusual design for the office of D. H. Burnham & Co., one of the best-known and most commercially successful architecture firms in the United States. The firm was a champion of Classical Revival design, but with the Heyworth it turned to a more progressive aesthetic. The building owes the originality of its appearance to Frederick P. Dinkelberg, one of the elite cadre of designers that maintained the Burnham firm's high design quality. A talented but historically neglected architect, Dinkelberg is highly regarded for such renowned buildings as the Railway Exchange Building in Chicago and the Flatiron Building in New York.



The Heyworth Building was built by Otto Young, a wholesale jeweler and real estate investor involved in the development of State Street and Wabash Avenue as premier shopping streets in Chicago.

## Description

The Heyworth Building is located on the southwest corner of Madison Street and Wabash Avenue in the heart of downtown Chicago's historic retail district. It is an 18-story office building with a long and narrow rectangular footprint roughly 80 by 180 feet. It has an internal steel-frame structure with exterior masonry cladding. The lower four and upper three stories are clad with reddish-brown terra cotta while the building's middle floors are covered with reddish-brown brick. Window lintels and sills are terra cotta. The building's current, year 2000, dark color is the result of accumulated dirt and soot. The building's storefronts at 19 and 23 East Madison, beautifully designed and detailed in the Rococo Revival style, arguably are among Chicago's finest historic storefronts. A T-shaped entrance lobby has a main entrance off Madison and a secondary entrance from Wabash. Elevators and two sets of staircases placed near the south (rear) building wall provide access to the upper floors.

The Heyworth Building was built in 1904 by Chicago merchant and real estate tycoon Otto Young. Young was a co-owner of



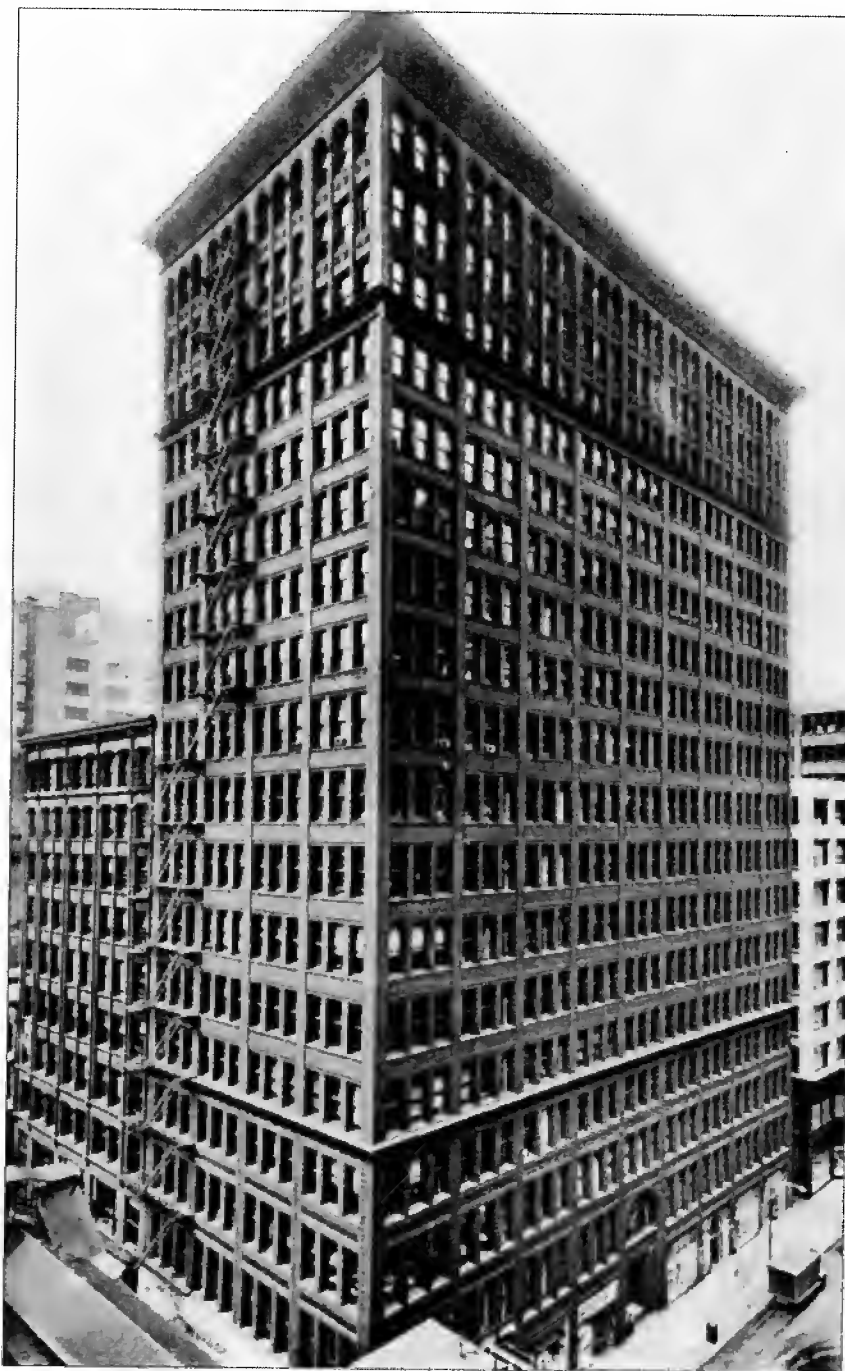
Top: The 18-story building was one of Chicago's tallest buildings when it was built in 1904.

Above: The building is named for Otto Young's son-in-law, Lawrence Heyworth, who supervised the building's construction, pictured here in 1909.

the Fair Department Store on State Street during its period of great expansion in the 1880s and 1890s. At his death in 1906, Young was considered the third largest holder of downtown Chicago real estate after Marshall Field and Levi Leiter. The \$1,100,000 office building was named for Lawrence Heyworth, Young's son-in-law, who supervised the building's construction and later managed the building. The Heyworth was owned by the estate of Otto Young until 1957.

The Heyworth Building had an enviable location, next to the Madison-Wabash elevated station, which opened in 1900. The building was just steps from the State-Madison intersection, known as "the busiest corner in the world" and the center of State Street's lineup of giant department stores and other high-volume retailers. From the building's opening, the Heyworth attracted merchants and professionals who wanted close proximity to State Street shoppers but couldn't afford State Street rents. Wabash Avenue was rapidly changing from an exclusively wholesale street to one that housed an enticing mix of wholesalers, retailers, medical professionals and others providing a wide variety of personal services. Office buildings such as the Heyworth would provide reasonably priced space for these many and varied tenants.

Although the Heyworth attracted a variety of tenants, including many doctors, it historically has been the home for a large number of wholesale and retail jewelers, watch companies, silversmiths



**Otto Young & Co.**

**Importers and  
Jobbers**

**Watches, Diamonds,  
Jewelry, Optical Goods,  
Tools and Material,  
Plated Ware**

**Wholesale  
Only**

**Heyworth  
Building**

**Chicago**

Above: Otto Young's own wholesale jewelry company occupied the entire sixth floor of the Heyworth upon its completion.

Left: The Heyworth Building is an unusual mix of Chicago School and traditional masonry aesthetic values, combining a clear visual expression of its internal steel frame with thick walls of masonry.

and related businesses. Otto Young himself owned a wholesale jewelry business, Otto Young & Company, which occupied the Heyworth's entire sixth floor for many years. Other longtime jewelry companies in the building included the Berko Jewelry Company and Emil Braude & Sons jewelers. Along with the later Mallers and Kesner buildings, the Heyworth is one of several buildings around the Madison-Wabash intersection that form the well-known "Jewelers Row."

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## CRITERIA FOR DESIGNATION

*According to the Municipal Code of Chicago (Sec. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary and final recommendation of landmark designation for a building, structure, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.*

*The following criteria should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Heyworth Building be designated as a Chicago Landmark.*

### Criterion 4: Important Architecture

*Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.*

**The design of the Heyworth Building exhibits the structural expressionism and other innovative characteristics that distinguish the "Chicago School" of architecture, a movement that has been widely praised as an important precursor to the design of modern steel-and-glass skyscrapers.**

The Chicago School has been recognized by both architectural historians and historic preservationists as a significant stage in the development of modern architecture and an important chapter in the history of world architecture. Beginning with contemporary critics such as Montgomery Schuyler and continuing with later historians such as Carl Condit, Masami Takayama, Robert Bruegmann and Gerald R. Larson, numerous books and articles have been written about the Chicago School. In addition, many Chicago School buildings have been designated Chicago Landmarks or been listed on the National Register of Historic Places or as National Historic Landmarks, including the Carson, Pirie, Scott & Co. Department Store (begun 1899) at 1 S. State St. and Reliance (1891, 1895) at 32 N. State St., Fisher (1896) at 343 S. Dearborn Ave., Chicago (1904) at 7 W. Madison St., and Brooks (1910) at 223 W. Jackson Blvd. Many have been recognized as important buildings contributing to the Loop Retail Historic District, listed on the National Register.

The Chicago School was an architectural movement that strove for unified, rational design of large commercial buildings such as office buildings, department stores and loft manufacturing buildings. It was a response to economic forces that encouraged the more intensive use of land in downtown Chicago, paired

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with the efforts of progressive Chicago architects who urged a rational look for these commercial buildings with their modern building structures and unprecedented height and scale.

By the 1890s building technology advances such as steel-frame construction, electric elevators and architectural terra cotta were revolutionizing the design of commercial buildings in downtown Chicago, where soaring land values encouraged the construction of ever taller buildings. Steel-frame construction especially changed traditional building methods. Instead of having a building with load-bearing exterior walls of masonry, buildings could now be built with internal systems of support, allowing exterior building walls to be thinner and windows to be larger. The architectural historian Carl Condit noted that the invention of skeleton-frame construction allowed a building to be built not as "a crustacean with its armor of stone," but as "a vertebrate clothed only in a light skin."

Chicago architectural firms such as D. H. Burnham & Co., Adler & Sullivan, Jenney & Mundie and Holabird & Roche responded to these new economic forces and technologies by designing buildings that were rational in the visual expression of their internal skeleton frames, up-to-date with the latest building systems, and beautiful in form, proportion and details. Those buildings make up the Chicago School.

In common with other Chicago School buildings, the Heyworth Building has a distinct visual order, rationality and beauty expressed through:

- projecting piers and recessed spandrels clad with masonry, creating "grid" elevations that mimic the building's underlying steel frame;
- rows of windows filling structural bays, providing both a sense of order and transparency to the building's facades;
- architectural ornament around entrances and window openings and across the roofline that visually emphasizes the building's steel frame.

**Combining the austere design aesthetic of the Chicago School with the solid appearance of traditional masonry architecture, the form of the Heyworth Building is an unusual and innovative variation on Chicago School designs.**

Although all Chicago School buildings, including the Heyworth, have visual characteristics in common, there can be striking differences based on a building's intended use and the period when it was built. The Heyworth Building is an important "second-generation" Chicago School building, built using the most modern techniques of internal steel framing while retaining the solid, substantial appearance associated with traditional masonry construction.

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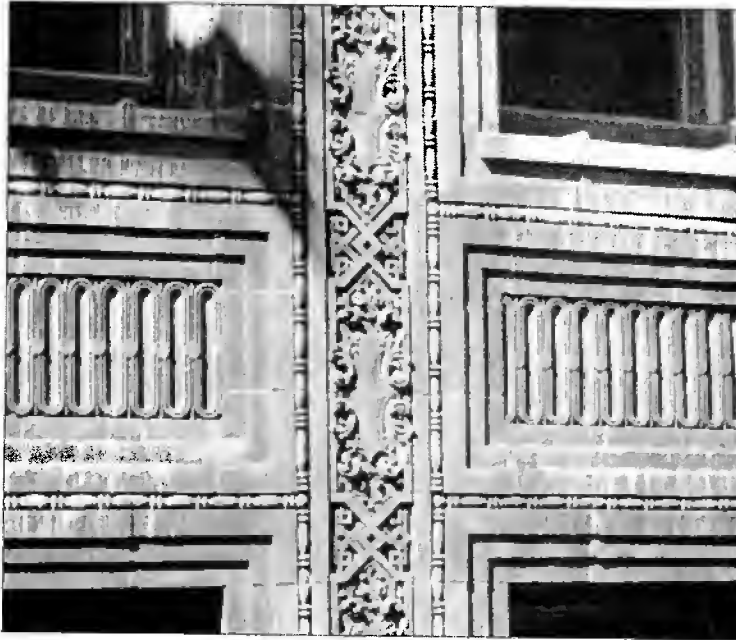
In a 1982 issue of the Japanese architectural journal, *Process: Architecture*, Masami Takayama exhaustively classified Chicago School buildings by subtype. He noted that many Chicago School buildings of the 1890s, such as the Ludington Building (1891) at 1104 S. Wabash Ave. and the Reliance Building were designed to visually emphasize their steel-frame construction through minimal cladding and large windows. The resulting look of these "first-generation" Chicago School buildings is one of minimalism and thin-looking facades.

Takayama notes that contemporary observers, used to the centuries-old tradition of load-bearing masonry construction and thick heavy-looking walls, were astonished and often disturbed by the visual "lightness" of the Reliance and similar buildings. For example, in the May 1904 issue of *Architectural Record*, critic H. W. Desmond disparaged the Railway Exchange Building (1904) at 224 S. Michigan Ave., designed by D. H. Burnham & Co., for not possessing "structural sufficiency." The building's thin-looking, light-hued terra-cotta "skin" and its lack of massive corner piers, Desmond felt, were too visually insubstantial. Although building technology made lightweight "curtain walls" possible, the psychological need for tall buildings to look structurally solid meant that "second-generation" Chicago School buildings of the early 1900s often have masonry-clad facades to emphasize more mass and depth.

The Heyworth Building, built soon after the Railway Exchange, exemplifies this trend towards a more traditional massiveness. Consequently, it is an excellent example of such a "second-generation" Chicago School building. Its facades have a Chicago School-based geometric austerity combined with the visual depth of traditional masonry construction. Grid-like elevations composed of regular rows of windows, projecting piers and recessed spandrels clearly relate visually to the building's skeleton frame. But instead of sheathing this frame with a thin-looking terra-cotta skin, the Heyworth is encased with rock-solid-looking reddish-brown terra cotta and brick. Windows are deeply recessed, increasing the visual effect of thick walls and giving the overall design a sense of solidity.

The Heyworth Building is unusual in its balance of the Chicago School aesthetic with that of traditional masonry building. Most skyscrapers built around the time of its construction either featured the large windows and minimal exterior cladding of Chicago School design or, more commonly, had facades with smaller windows and heavier-appearing masonry cladding that visually de-emphasized the underlying steel frame. For example, the Holabird and Roche-designed Boston Store (begun 1905) at 2 N. State St. featured simple terra-cotta cladding and large-span windows, while Edmund Krause's Majestic Building (1905) at 16-22 W. Monroe St. had an elaborate Classical-style facade of terra cotta. The Heyworth bridges the two design trends.



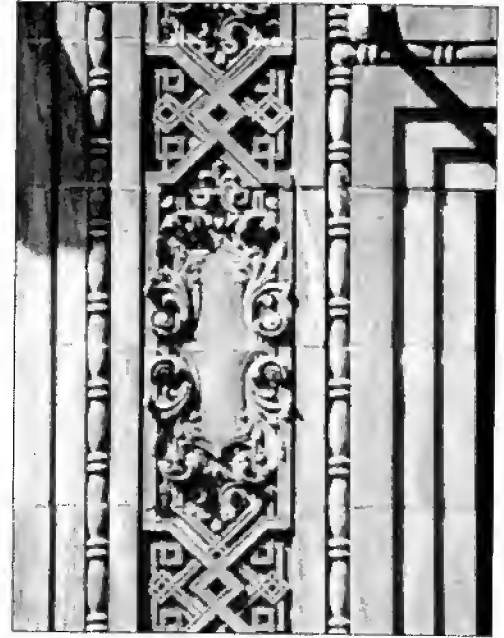


**The lavish, tapestry-like ornament at the base of the Heyworth Building, as well as its intact cornice, are highly-crafted and rare features among commercial buildings in Chicago.**

The lower four floors of the Heyworth Building are sheathed with reddish-brown terra cotta detailed with a densely-patterned ornamental scheme. The decoration combines curvilinear foliate ornament, set within a repeating geometric pattern, with a continuous Classical bead-and-reel border. The overall design is suggestive of the lavish ornament of architect Louis H. Sullivan, whose Carson, Pirie, Scott & Co. Department Store is located immediately to the west at State and Madison.

The decorative pattern that covers the wall surfaces around the building's lower-floor windows creates an "all-over" pattern that is quite unusual in the context of Chicago architecture. In effect if not actual detail, this ornament resembles Islamic architectural ornament and decorative designs for oriental tapestries and rugs. In addition, upper-floor window sills and lintels, made of terra cotta, are ornamented with simple vertical grooving. The delicate pattern created by all of this ornament is made especially visible when sunlight rakes across the building's north-facing Madison Street facade in early summer, giving the building a human-scaled sense of texture that belies its massiveness.

In addition, the Heyworth Building retains most of its cornice, a highly rare occurrence among Loop skyscrapers of its age. Set above the round-arched windows of the building's top floor, the cornice is Classical in style with a high-relief band of acanthus-leaf decoration below prominently projecting moldings. The cornice has been removed on the Wabash elevation but remains intact on the Madison and alley facades.



The intricate terra-cotta ornament of the Heyworth Building creates a rich, tapestry-like effect on the first four floors of the building.

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The Heyworth Building is an important part of "Jewelers Row," the cluster of buildings around Madison Street and Wabash Avenue historically housing jewelry companies and related businesses. It is located just east of Sullivan's Carson, Pirie, Scott & Co. Department Store (foreground, begun 1899).



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The Heyworth Building's terra-cotta ornament is a distinguished use of a building material that was immensely popular in the late 19th and early 20th centuries. Made from baked clay, terra cotta was touted as a fireproof, low-maintenance, inexpensive, relatively lightweight building material, with architects using it not only for ornament but for entire facades. Terra cotta was an inexpensive exterior building cladding, easily attached to a building's internal steel frame. It also could be produced in a variety of colors and molded into decorative forms more cheaply than stone could be carved. The malleability of terra cotta gave architects the opportunity to richly embellish facades with sculptural ornament. This decoration is a defining element of buildings of the late 19th and early 20th centuries, and the decorative terra cotta on the Heyworth is among the best examples of this ornamental detailing.

### **Criterion 5: Important Architect**

*Its identification as the work of an architect, designer, engineer or builder whose individual work is significant in the history or development of Chicago, the State of Illinois, or the United States.*

**The Heyworth Building is a significant work by D. H. Burnham & Co., one of the largest and most influential architectural firms in the United States in the early 1900s.**

At the time of the Heyworth Building's construction in 1904, D. H. Burnham & Co. was arguably the most successful architectural office in Chicago, employing around 180 architects and draftsmen. Founded and managed by Daniel H. Burnham (1846-1912), it was the first Chicago architectural office to have a substantial nationwide practice, with branch offices in New York and San Francisco and important buildings constructed in cities as far flung as Boston and Los Angeles, Minneapolis and New Orleans. More than 220 buildings were designed by D. H. Burnham & Co. between 1892 and 1912, the year Burnham died. At his death, Burnham was eulogized in *Architectural Record* as "one of the foremost architects and one of the greatest citizens of America." President William Howard Taft called him "one of the foremost architects of the world."

Burnham's earlier firm, Burnham & Root, had achieved local success in the 1880s and early 1890s with such landmarks as the Rookery and Monadnock buildings. Burnham then became a national figure in his role as Director of Works for the 1893 World's Columbian Exposition, where he supervised scores of architects and workmen in the construction of Chicago's first world's fair. His fame spread as he drew inspiration from the grandly formal Classicism of the fairgrounds for City Beautiful plans for cities including Cleveland, San Francisco and Washington, D.C. His 1909 *Plan of Chicago* called for a continuous park



Frederick P. Dinkelberg, the architect of the Heyworth Building, worked for D. H. Burnham & Co. for more than 20 years, designing many of the firm's finest buildings. An obituary referred to Dinkelberg as "the man who translated Daniel Burnham's dreams into reality."

along the Lake Michigan shore and inspired the creation of Grant Park, the extension northward of Michigan Avenue and the construction of the Michigan Avenue Bridge and Wacker Drive.

Many of D. H. Burnham & Co.'s grandest buildings were railroad stations and other public buildings inspired by the Beaux-Arts Classicism of the City Beautiful movement. The Field Museum of Natural History (1909-20) at Roosevelt Rd. and Lake Shore Dr. is a notable Chicago example. However, the firm's most typical building commissions were high-rise office buildings. Within that context, the Heyworth Building is unusual in its melding of Chicago School and traditional masonry aesthetics.

The Heyworth Building also is unusual among D. H. Burnham & Co. buildings due to its ornament. Classicism was the architectural style favored for public and commercial buildings in the early 1900s and most D. H. Burnham & Co. office buildings reflect this taste with a straightforward use of large columns and other Classical decoration. However, the Heyworth's ornament is a distinctive mix of Classical moldings and foliate details based on Louis Sullivan's lush plant-based ornament. Such a combination of historic and progressive ornamental was not common in D. H. Burnham & Co.'s body of work, making the Heyworth a significant building for the firm.

**The Heyworth Building's designer, Frederick P. Dinkelberg, was an important architect working for D. H. Burnham & Co., designing some of the firm's most distinguished buildings.**

Burnham was noted for his ability to recognize design talent. One of the architects upon whom he relied was Frederick P. Dinkelberg (1859-1935), who supervised the design of many of the firm's best commercial buildings during the early 1900s, including the Heyworth. Following his death, Dinkelberg was referred to as "the man who translated Daniel Burnham's dreams into reality." A native of Lancaster, Pennsylvania, Dinkelberg studied architecture at the Pennsylvania Academy of Fine Arts. He worked in New York between 1882 and 1892, when he moved to Chicago to work for Burnham.

While with D. H. Burnham & Co., he is credited with the design of many commercial buildings, including the Hibernian Bank in New Orleans, the Bank of Commerce in Memphis, Wanamaker's Department Store in Philadelphia, and the First National Bank of Cincinnati. His most famous building outside Chicago, however, is the Flatiron Building, built in New York City in 1902. This building's triangular shape and massive scale so enthralled New Yorkers that its distinctive image was captured by avant-garde photographers such as Alfred Stieglitz and Edward Steichen.



Buildings designed by Dinkelberg include New York's Flatiron Building (left), seen here in a photograph by noted photographer Alfred Stieglitz, and the Jewelers Building (above), in Chicago.

His Chicago designs for Burnham included the Railway Exchange Building (1903) at 224 S. Michigan Ave., the Edison Building (1907) at 72 W. Adams St. and the Conway Building (1913) at 111 W. Washington St.

Dinkelberg left the Burnham office in 1918 and opened his own architectural office with Joachim Giaver, who had been the chief engineer in Burnham's office. The best-known building from their partnership remains the 35 East Wacker Building (originally the Jewelers Building), built between 1925 and 1927 in association



Other buildings designed by Dinkelberg include the Railway Exchange (left) and Conway (right) buildings in Chicago.

with Thielbar and Fugard. It was the first office building built on Wacker Drive and remains a distinctive presence on Chicago's skyline with its lavish terra-cotta ornament and rooftop domes.

Dinkelberg's finest buildings for D. H. Burnham & Co. are distinguished by exceptionally well-crafted terra-cotta ornament that adds visual texture and human scale to these buildings, which were taller and more massive than contemporary Americans had experienced. Dinkelberg normally worked with light-colored terra cotta molded into a variety of Classical decorations. For example, the Flatiron and Conway buildings concentrate columns, pilasters, rosettes and cornices at the buildings' base and roofline, while the Railway Exchange's terra-cotta skin has an overall pattern of low-relief ornament based on 18th-century English Neoclassical decoration. The Heyworth Building's ornament utilizes a similar overall pattern, but is more individualistic and innovative and is highly unusual for its dark color and exotic combination of Sullivan-influenced and Classical ornament.



## Integrity

*The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.*

**The Heyworth Building has very good overall integrity. Its exterior retains a large majority of original features, including original window sash and most terra cotta detailing.**

Even most of the original terra cotta cornice remains, a rarity among Chicago office buildings of this vintage.

The most notable changes from the original are the building's:

- entrances
- storefronts
- ground-floor lobby

As with most century-old Loop skyscrapers, the Heyworth Building has undergone some physical changes through the years. Top left: A photograph from 1955 shows the original Madison Street building entrance with its granite columns and sweeping round-arched window. Top right: The entrance and several Madison St. storefronts as seen in a 2000 photograph. The entrance, storefronts and first-floor lobby were modernized in 1957, with gray granite replacing brown terra cotta. Above left: Much of the original terra-cotta cornice remains, a rarity among skyscrapers from the period. Above right: The Heyworth has one of Chicago's most significant historic storefronts, created in 1917 for O'Connor & Goldberg Shoes. Although terra-cotta detailing was removed in 1957, most of the Rococo-style ornament seen in this 1955 photograph remains.



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All were remodeled in 1957 when the Heyworth Building was sold by the estate of Otto Young. The main building entrance on Madison originally was one-story, framed by granite columns and set within a two-story-high terra-cotta surround that incorporated a round-arched second-floor window. This was changed to a two-story rectangular opening framed with smooth gray granite. Similar granite was used to reface building storefronts and the secondary building entrance on Wabash. The lobby remained one story in height but was remodeled with gray granite walls, gray terrazzo floors and silver-metal elevator doors. Twin staircases flanking the elevators also were remodeled with silver-metal railings.

Although altered by the 1957 remodeling, an earlier 1919 storefront remodeling at 19 and 23 E. Madison St. largely survives and has architectural interest in its own right due to overall design and craftsmanship. Designed by Chicago architect Harold Holmes for O'Connor & Goldberg Shoes, the storefronts retain original bronze Rococo-style entrances and storefront window frames. The storefront at 19 E. Madison also retains decorative plasterwork behind its display windows and the entrance at 23 E. Madison is flanked by Rococo-style signboards.

These storefronts were subsequently altered in 1957 when their terra-cotta surrounds were replaced with gray granite. Both interiors have been altered, with the one at 23 E. Madison remodeled circa 1992.

### **Significant Historical and Architectural Features**

*Whenever a building is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.*

Based on its preliminary evaluation of the Heyworth Building, the Commission staff recommends that the significant features be identified as:

- all exterior elevations and rooflines of the building.



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## ACKNOWLEDGMENTS

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### ILLUSTRATIONS

Chicago Historical Society, Research Center: cover (left),  
pp. 2 (bottom), 3 (left), 13 (top left, bottom right).

Terry Tatum: cover (right), pp. 2 (top), 7, 13 (top right, bottom left),  
inside back cover.

Chicago CartoGraphics: inside front cover (map).

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Timothy Wittman for the Commission on Chicago Landmarks:  
p. 11 (right).

*The Sky's the Limit*: p. 12 (right).



The high-relief terra-cotta ornament on the Heyworth Building creates strong patterns of light and shadow, giving the building an appealing human scale.

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